

1939



Sommer 1939 eller 1940, foran "Rhythm Club" i New York. Det er muligvis janitsharen Freddie Moore yderst til venstre - som JRM tilbyder et stykke vandmelon (Morton var meget opmærksom på, at man skulle spise sundt og nærende).



Personen bag JRM's løftede venstre hånd angives at være trompetisten Theodore "Wingie" Carpenter - andre personer ukendte. Fotos ex Danny Barker. Som på alle andre fotos bemærker man, at JRM's kropsbygning er ganske lille, ja, på det nærmeste svagelig.



"Rhythm club", 168, West 132 Street, i den udbrændte fløj af Lafayette Theatre



"Pictured are members of the Crescendo Club who turned out for the premiere of All Negro Movie "Moon Over Harlem" at the Regent Theatre last Thursday. Seated, front row, left to right: Miss Kay Parker, Eubie Blake. Second row: Cecil McPharton, Lucky Roberts, Chris Smith, James P. Johnson, Porter Grainger, Claude Hopkins. Third row: Joe Jordan, Tim Brymn, Wes Talbert, Henry Troy; standing in rear: Andy Razaf, J. C. Johnson, president Lawrence Dean, Jelly Roll Morton, Percy Bradford, and Edgar Sampson (research Phil Pastras).



Albert W. "Happy" Caldwell blev en særlig god ven 'og tro væbner' for JRM i årene i New York, hvor han var en organisatorisk støtte

Stephen W. Smith (interview 5. januar 1972) "The 1939 RCA-Victor Recording Sessions": "It was in the summer of 1939, after I had opened the HRS Record Shop on 7th Avenue at 53rd Street, that Jelly Roll Morton stopped by. He had been directed to me by a mutual acquaintance in Washington, Sidney Martin, who Jelly said had advised him that I might arrange a recording date. It was just a coincidence that we had a great conversation piece in a Gennett record of a piano solo of his called "King Porter Stomp" that had been his first record for them ... I had this record on display in a box of cotton under glass, to show that it was a museum piece, and I was happy it was there when he walked in.



He was dressed well and was flashing a tasteful amount of expensive jewelry. He was rather thin, but not tired looking, and I can't recall any photograph of him running to fat, and so I assumed his thinness was due to age rather sickness (på det tidspunkt kan der ikke have været mange, om nogen overhovedet, billeder af JRM i omløb). He was interested in making a recording session, as I was, so the wheeling and dealing started, and here I must tell you that it was much easier to deal with him when he was anxious to get started recording again than it was later on when I asked him to play piano at a New Orleans album recording session for Decca in which, due to the fact that Louis Armstrong was a well-known Decca recording artist, Louis was to be the contracted band leader. When Jelly insisted that he be the band leader instead of Louis Armstrong, I was left looking for another piano player, but wishing Jelly had been more reasonable ...

The book "Jazzmen" was scheduled for fall release and bull sessions concerning ways and means of promotion were in progress at HRS. With Jelly Roll on the scene, it was easy to arrive at the idea of an authentic New Orleans style recording session using New Orleans born and bred musicians, and timing the release of the records to coincide with the publication of the book.

I sold the idea to Victor on this basis and they asked me to organize and supervise two sessions for their Bluebird label for the Jazz Series they had started with Hugues Panassié.

Jelly Roll was very enthusiastic and cooperative on the idea of doing "Buddy Bolden's Blues" and "Didn't He Ramble", two tunes which to my knowledge had never been recorded for public sale. He also allowed me to pick and hire the men. Since both Sidney Bechet and Albert Nicholas were available in New York, both men were to be used and incorporated in Jelly's arrangement of two reed solos on "High Society" which, because of the cutting contest that developed on the record, I am rather proud of.

Jelly Roll, like the scholar, gentleman and old pro bandleader he was, coupled with his respect for Bechet's talents, resolved the situation that had been worrying me. You see, ever since I can remember, the rumor was that Bechet did not read music. Due to Bechet's innate dignity and my inbred reticence, I could not come right out and ask him in front, so I just worried about those fine notes that Jelly was writing down as an armature for our recording session.

As the studio filled with the men and the warm up notes were sounding, Bechet arrived and was guided to his music stand ... As I felt a good supervisor should do, I was hovering nonchalantly close by as Jelly approached with the usual greetings, and small talk was made as Sidney unpacked his instruments. Before Sidney could give more than a cursory glance at the parts on his stand, Jelly casually and gently walked him to the piano where, with the remark, "You remember this one, Sid ...", he ran the numbers off on the keyboard under a steady stream of jive concerning everything except music. I relaxed, and to this day do not know whether Sidney read those arrangements or not ... when you have the genius of Sidney Bechet and Jelly Roll Morton going into the was, what possible difference could it make ...."

Charles Frederic Ramsey Jr. (1915-95) (private notes from JRMs engagement på "Nick's" den 17. marts 1940): "... played among other things "Honeysuckle Rose", "Royal Garden Blues", "Lady Be Good", "Melancholy", "One O'Clock Jump", "Basin Street Blues", a long slow untitled blues, "Didn't He Ramble", "Gully Low Blues", "I Got Rhythm", "Alexander's Ragtime Band", "Winin' Boy", "Buddy Bolden's Blues", "Naked Dance", "Mamie Desdume's Blues", "Spider Crawl" etc. ... This Sunday afternoon followed by six weeks the last of the General records. It was a fantastic session, an extraordinary jazz experience, with all those New Orleans musicians present. Jelly Roll was in superb form. He talked and sang, hardly ever leaving the keyboard, and he played non-stop during intermissions. It seemed that, having finally received some exposure in New York City, he was out to show everybody that the great Jelly Roll was really back in town and ready to knock them all cold. He had that intensity. I know he must have been ill then, but you never would have suspected it. He did the whole "Tiger Rag", running through his demonstration of quadrille to rag, just as he did on the Library of Congress record, with the elbow and all. I sat on the front row with Charlie Smith, to be as close to Jelly as possible, and he even introduced us as the co-authors of "Jazzmen".

På vegne af Charles Edward Smith påtog Frederic Ramsay sig også at tage noter fra tildragelserne i indspilningsstudiet - disse højst interessante og intenst nærværende iagttagelser kan læses på siderne 499-505 i bogen "Oh, Mister Jelly" (JazzMedia Aps., Esplanaden, København).

## 1939, 14. september

Grammofon optagelse for Bluebird, Victor Studio 3, 155 East 24 Street (mellem Lexington og Third Avenue), New York City, kl. 13:30 torsdag den 14. september 1939 med Sidney de Paris, tpt. Claude Jones, trb/preaching. Albert Nicholas, clt. Sidney Bechet, sop. Happy Caldwell, ten. JRM, pno/voc. Lawrence Lucie, gtr. Wellman Braud, sbs. Zutty Singleton, dms/preaching.

Indspillede titler: "Oh, Didn't He Ramble", "High Society", "I Thought I Heard Buddy Bolden Say" og "Winin' Boy Blues".





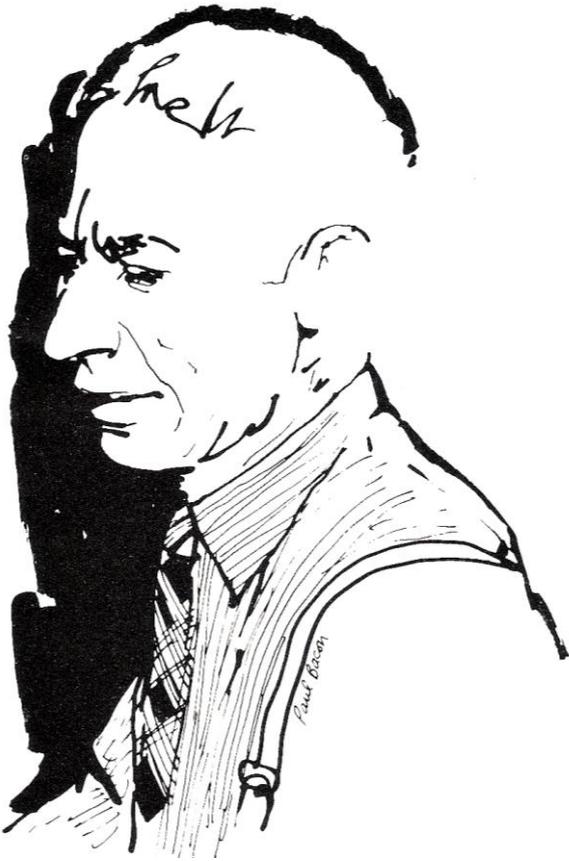
Ligesom billedet af Red Hot Peppers fra september 1926 er Jelly Roll Morton's New Orleans Jazzmen ved et lykketræf her fanget i det rigtige øjeblik. Disse Bluebird optagelser er aldeles glimrende musik - og alt for upågtede.



Fra venstre: Sidney Bechet, Sidney de Paris, Zutty Singleton, Albert Nicholas, JRM og Happy Caldwell.



Samme billede som ovenfor i en anden fotofremkaldelse



T.v.: Paul Bacon's fremragende vignet fra 1972. T.h.: Samme session





Det siges, at der kun blev taget et billede ved denne session, nemlig Charles Peterson's foto af næsten hele orkestret. Imidlertid indikerer kabel- og mikrofonophæng, at ovenstående billeder af JRM også må være taget samme dag.

Nogle Bluebird Records sidemen september 1939



Sidney de Paris



Claude Jones



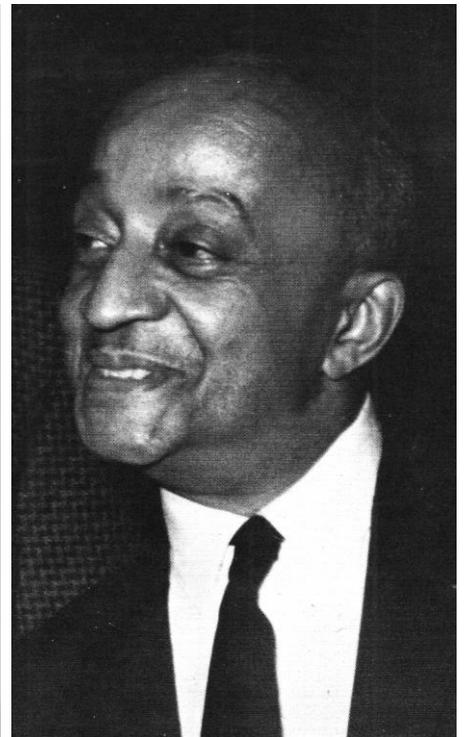
Albert Nicholas



Sidney Bechet



Lawrence Lucie



Happy Caldwell



Sidney Bechet og Wellman Braud



Zutty Singleton



RCA MANUFACTURING COMPANY, INC.

A RADIO CORPORATION OF AMERICA SUBSIDIARY

Camden, New Jersey

Date September 26, 1939.

Jelly Roll Morton  
C/o Steve Smith  
HES Record Shop  
827 - 7th Avenue  
New York, N. Y.

Dear Sirs-

ARTISTS LETTER AGREEMENT

1. This Letter Agreement will constitute an agreement between you and RCA Manufacturing Company, Inc. (herein called "the Company") for the rendering of personal services by Jelly Roll Morton and his orchestra (herein called "the Musical Organization") in connection with the production of phonograph records.

2. This Agreement applies to four (4) recordings to be made by you and the Musical Organization on the 28th day of September 1939 at the Company's recording studios.

In consideration of this agreement and without further payment than as herein provided for yourself and in behalf of the Musical Organization, you grant to the Company, its associates, subsidiaries and nominees (1) the right to manufacture, advertise, sell, lease, license or otherwise use or dispose of in any or all fields of use, throughout the world, or to refrain therefrom, throughout the world or any part thereof, records embodying the performances to be recorded hereunder, upon such terms and conditions as the Company may approve; (2) the right to use your name and photograph, and the name and photograph of the Musical Organization, or any of its members, if desired, in connection with the exploitation of said records; and (3) all rights in and to the matrices and records, and the use and control thereof, upon which are reproduced the performances to be recorded hereunder.

3. The Company agrees that promptly after ~~each~~ <sup>these four</sup> master records recorded hereunder have been approved by its authorized representative, it will pay you for the rights granted herein and the services to be rendered by you and the Musical Organization, the amount Union Scale for 7 musicians, with double for contractor and leader. In addition The Company will pay total of \$75. for 4 arrangements. *RCA Mfg Co*

4. You agree that neither you nor the Musical Organization will perform for any other person, firm or corporation for the purpose of producing commercial sound records of any of the musical selections recorded hereunder, and that in the event of a breach of this covenant, the Company shall be entitled to an injunction to enforce same, in addition to any other remedies available to it.

M.D.F.-9

" G O R C A A L L T H E W A Y "

5. If any instrumental musicians whose services are engaged hereunder are members of the American Federation of Musicians, the following provision shall be deemed to be a part of this agreement:

"As the musicians engaged under the stipulations of this contract are members of the American Federation of Musicians, nothing in this contract shall ever be construed as to interfere with any obligation which they owe to the American Federation of Musicians as members thereof."

6. It is mutually understood and agreed that in the event the license issued to the Company by the American Federation of Musicians, and pursuant to which the Company engages the services of Federation members as instrumental musicians, should be revoked or terminated, with or without cause, and in the event you or any of the members of the musical organization are members of the Federation, this agreement shall be suspended until such time as the Company's license is restored, and if it is not restored within six months, then this agreement shall be deemed terminated.

Kindly sign both copies of this letter in the place provided below and return same for execution by the Company, whereupon one executed copy will be returned for your files.

Very truly yours,

RCA MANUFACTURING COMPANY, INC.

By James B. Swack

By Jelly Roll Morton

ACCEPTED AND AGREED TO:

Jelly Roll Morton

M.D.F.-9-2

# 1939, 28. september

Grammofon optagelse for Bluebird, Victor Studio 3, New York den 28. september 1939 med Sidney de Paris, tpt. Fred Robinson, trb. Albert Nicholas, cit. Happy Caldwell, ten. JRM, pno/voc. Lawrence Lucie, gtr. Wellman Braud, sbs. Zutty Singleton, dms.

Indspillede titler: "Climax Rag", "Don't You Leave Me Here", "West End Blues" og "Ballin The Jack". Næsten samme besætning, bortset fra at Fred Robinson afløser Calude Jones samt at Sidney Bechet var forhindret i at deltage.



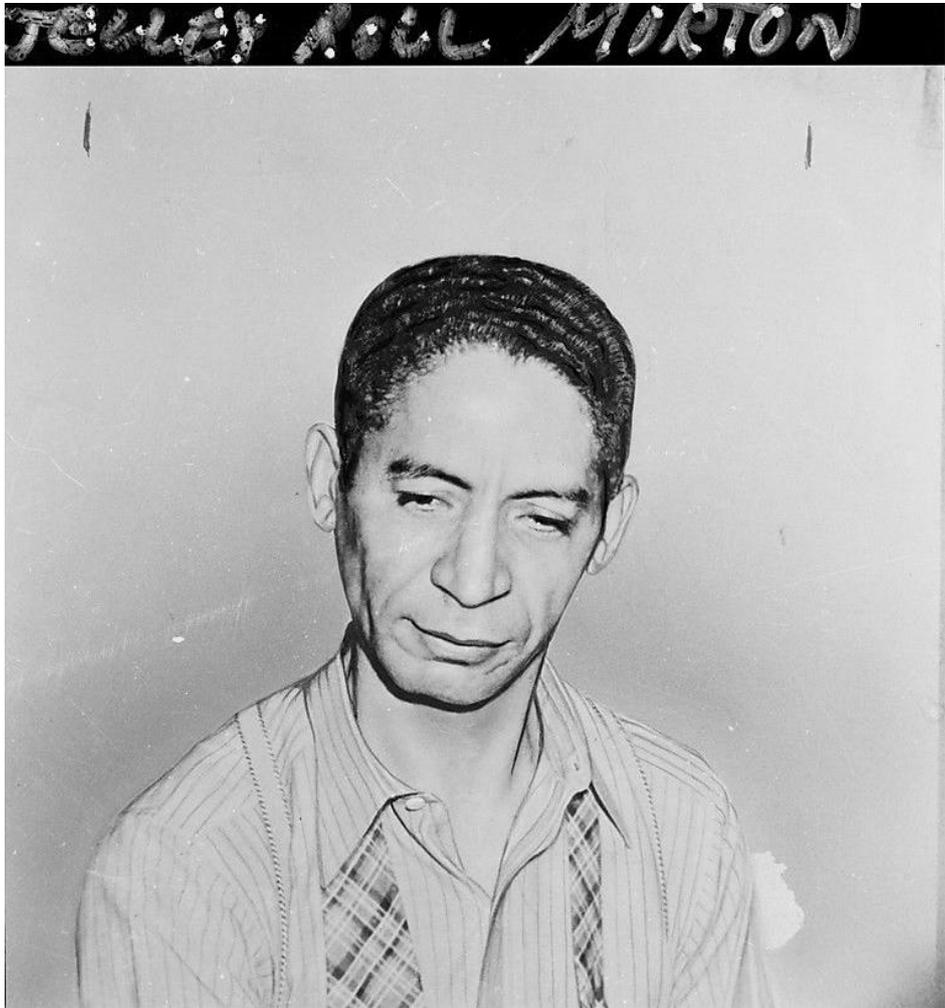
Albert Nicholas. Harry Lim (på besøg). Happy Caldwell. Zutty Singleton (foto ex Timme Rosenkrantz).



Zutty Singleton og JRM



Fred Robison

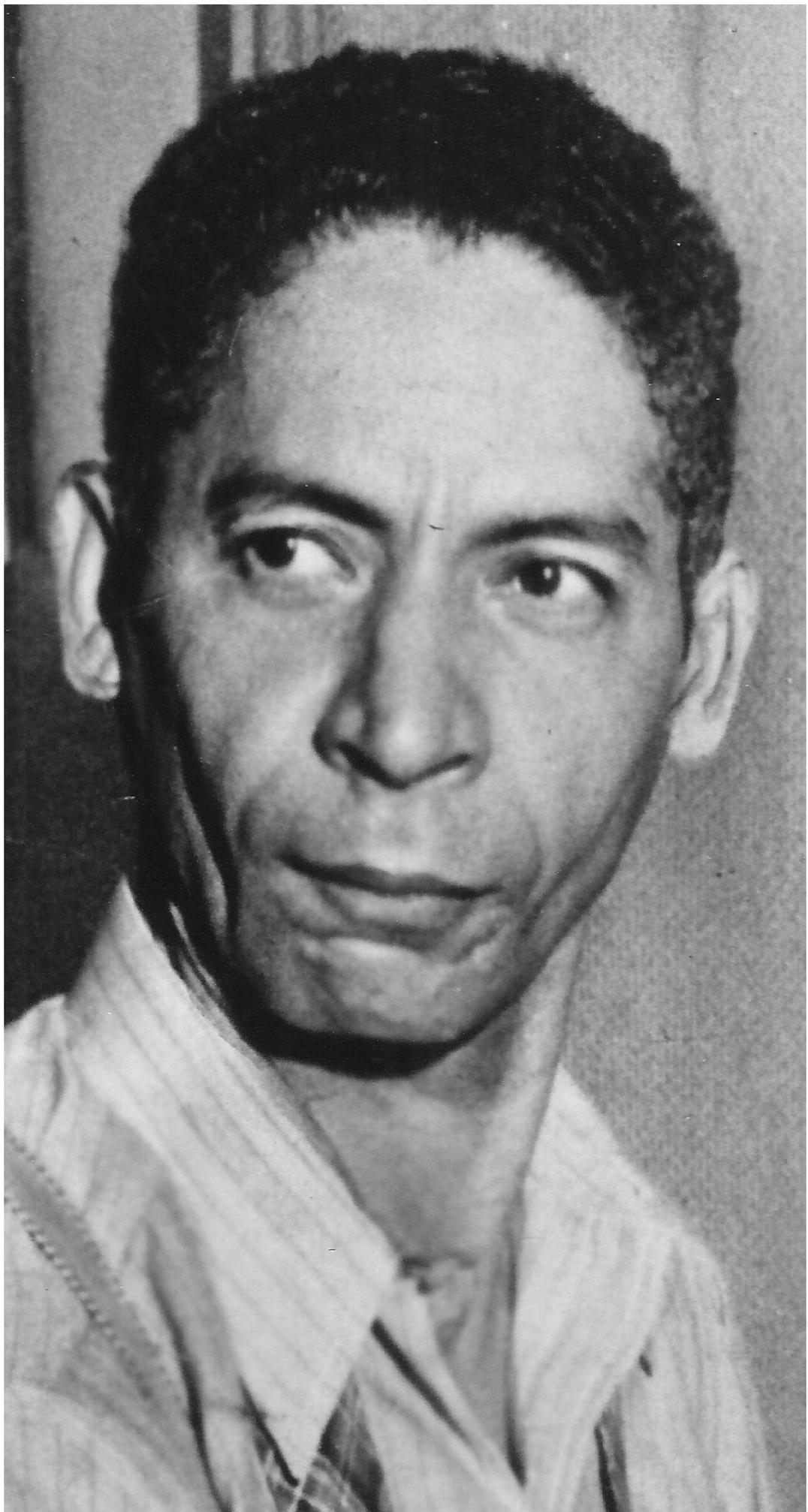




Harry Lim og Stephen "Steve" W. Smith (fra Hot Record Society Record Shop) i baggrunden. Læg mærke til, at noden til "West End Blues" ligger på klaveret - nummeret blev indspillet denne dag (foto ex Timme Rosenkrantz).

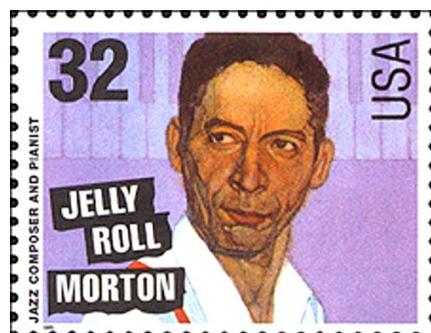








Mikrofon/mikrofonskygge er bortretoucheret i denne udgave



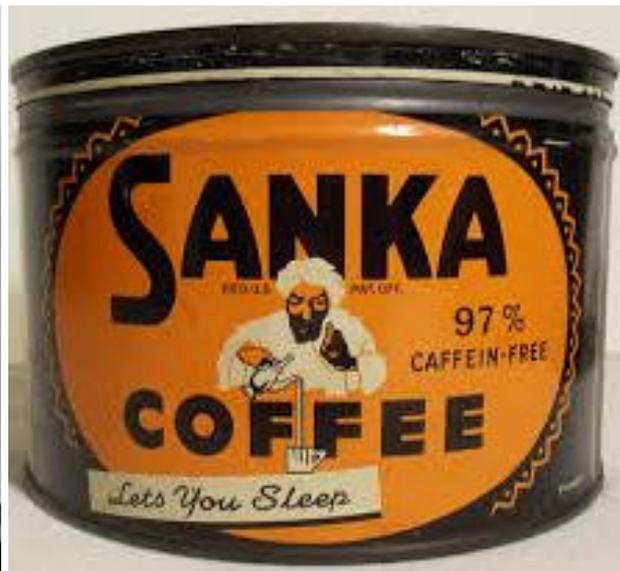






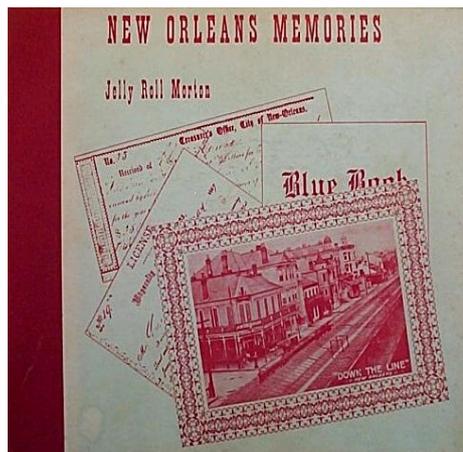
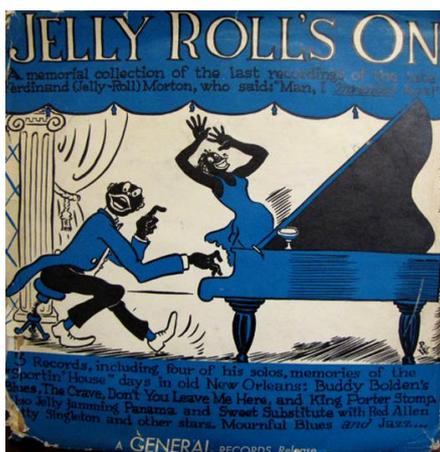
I midten David Stone Martins tegning fra Alan Lomax' bog "Mr. Jelly Roll".

Radio broadcast fra show'et "We, The People" den 31. oktober 1939 (sponsoreret af Sanka Coffee), hvor JRM medvirker som gæst sammen med studie-orkestret og bliver interview'et af Gabriel "Gabe" Heatter.  
 Indspillet titel: "Tiger Rag".



Gabe Heatter, berømt for indledningen: "Ah, there's good news tonight!" Det var formentlig Victor Records (Bluebird), der formidlede JRMs medvirken med det formål at promotere de netop indspillede Bluebird pladesider.

Efter Bluebird (RCA Victor) optagelserne indspillede JRM en række piano soli for GENERAL i december 1939 og efterfølgende septet/sextet optagelser for samme mærke i januar 1940. GENERAL-pladerne (alle december 1939 sessions som klaver soli) udkom dels enkeltvis i 'plain' papirhylstre, dels flere samlet i illustrerede papirhylstre eller i "New Orleans Memories"-album, som vist nedenfor. Senere genudgivet i Commodore album (Commodore opkøbte GENERAL RECORDS), hvilken forside også blev brugt til Commodores LP-udgave.



Grammofon optagelse for General, Reeves' Sound Studio, 7th Avenue, New York, den 14. december 1939. JRM, piano.

Indspillede titler: "Sporting House Rag", "Original Rags", "The Crave", "The Naked Dance", "Mister Joe", "King Porter Stomp" og "Winin' Boy Blues".

Grammofonoptagelse for General, samme sted, den 16. december 1939. JRM, piano.

Indspillede titler: "Buddy Bolden's Blues", "The Naked Dance", "Don't You Leave Me Here" og "Mamie's Blues".

Grammofonoptagelse for General, samme sted, den 18. december 1939. JRM, piano.

Indspillet titel: "Michigan Water Blues". Udsagn (ex Charles Edward Smith) om en optagelse af "Tiger Rag" er næppe holdbart, i hvert fald er der ikke tildelt et matrice-nummer til en sådan (ref. Bert Whyatt (ex Dan Mahoney 1947), IAJRC Journal Vol. 36:3/4, p. 25).





T.h.: Commodore XFL 14942 (LP) med de sjældne takes af "Sporting House Rag" og "The Naked Dance"

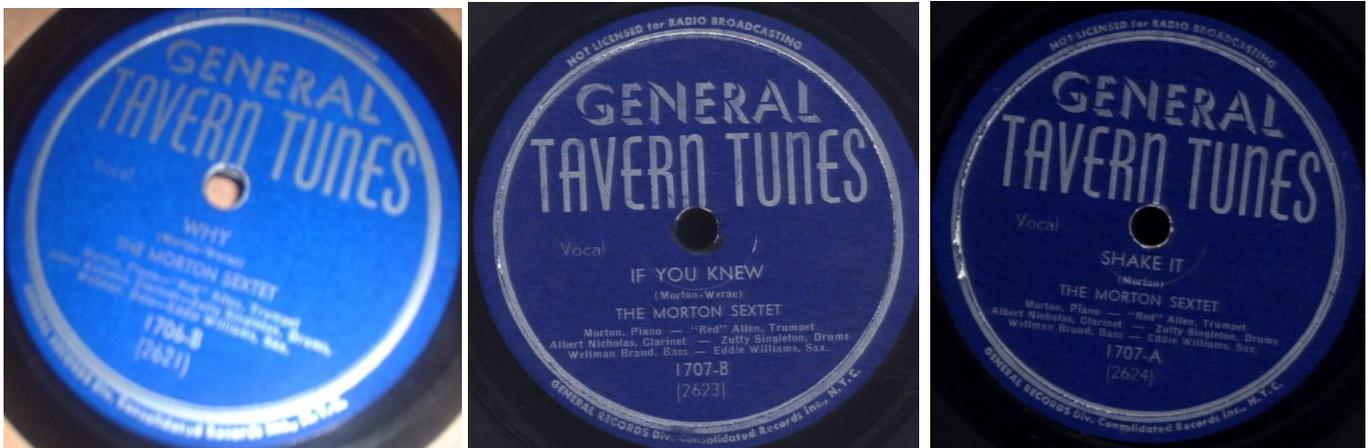
Først og fremmest lider samtlige GENERAL optagelser af dårlig mikrofonbalance, dernæst af for ringe optagelsesteknik. Dertil er melodi-materialet ikke ordentlig indøvet - formentlig har tiden ikke tilladt det - og der opstår konstant øjeblikke, hvor man tydeligt fornemmer, at musikerne er i tvivl om det videre forløb, ligesom JRM selv lejlighedsvis forvirrer begreberne. Derved spilles direkte forkert, og indspilningerne rangerer med ustandselige abrupte spring fra det sublime til det middelmådige stade. Wellman Braud står svagt i lydbilledet, og Zutty Singleton kæmper en heroisk kamp for at få det hele til at hænge sammen - det lykkes ham bestemt, og i mange passager swinger musikken upåklageligt. Morton har på dette tidspunkt været en meget syg mand, og man mærker, at hans sædvanligvis høje krav til musikkens kvalitet ikke er fremherskende. Hans forsøger virkelig at variere sit akkompagnement på orkestresiderne og hans rytmiske funktion er upåklagelig. Men det er også via fejlprocenten tydeligt på visse af soloklaversiderne, at Morton enten er hæmmet af sin sygdom, eller også af samme årsag ikke har orket at forberede sig så godt som ønskeligt. Alligevel kommer der ind i mellem fantastiske indspilninger 'i kassen', og trods tidligere tiders høje stade må man under alle omstændigheder være glad for, at det lykkedes at sikre disse sidste glimt af JRM. Hans "Mamie's Blues" er unik og med et sjældent dybt gribende og indlevet tilbageblik - musik på absolut højeste og uovertruffet plan!

1940

Grammofon optagelse for General, Reeves' Sound Studio, 7th Avenue, New York den 4. januar 1940 med Henry Allen, tpt. Joe Britton, trb. Albert Nicholas, clt. Eddie Williams, alt. JRM, pno/voc. Wellman Braud, sbs. Zutty Singleton, dms.  
 Indspillede titler: "Sweet Substitute", "Panama", "Good Old New York" og "Big Lip Blues".



Grammofon optagelse for General, Reeves' Sound Studio, 7th Avenue, New York den 23. januar 1940 med Henry Allen, tpt. Albert Nicholas, clt. Eddie Williams, alt. JRM, pno/voc. Wellman Braud, sbs. Zutty Singleton, dms.  
 Indspillede titler: "Why", "Get The Bucket", "If You Knew" og "Shake It".



Grammofon optagelse for General, Reeves' Sound Studio, New York den 30. januar 1940 med Henry Allen, tpt. Claude Jones, trb. Albert Nicholas, clt. Eddie Williams, alt. JRM, pno/voc. Wellman Braud, sbs. Zutty Singleton, dms.  
 Indspillede titler: "Dirty, Dirty, Dirty", "Swingin' The Elks", "Mama's Got A Baby" og "My Home Is In A Southern Town".



# Nogle General Records sidemen januar 1940



Arthur James "Zutty" Singleton



Albert Nicholas



Henry James "Red" Allen



Edward "Eddie" Williams



Joseph "Joe" Britton



Wellman Braud





Jelly Roll Morton

## NEW ORLEANS MEMORIES

Here is a real innovation in recorded swing music. This album is a one-man tour of New Orleans at the beginning of the century. It is the first time the music played in the fabulous Sportin' houses of Basin Street has been collected in an album. Mr. Charles Edward Smith, co-author of "JAZZMEN," best selling book on swing, has assisted in the production of this album and has written a sixteen-page commentary on New Orleans music. This leaflet has been printed in the format of the last "Blue Book" (directory to the famous Storyville, segregated district of New Orleans).

While the emphasis is on Sportin' house music (that's where the best paying jobs for musicians were in those days) many numbers recall other phases of New Orleans life and music. Among the discs, for instance, is a hitherto unrecorded piano rag by the famous Scott Joplin, and a version of Clarence Williams' "Michigan Water Blues" sung as Tony Jackson, "the world's greatest single-handed entertainer," used to do it. A blues as played by Mamie Desdume in the Nineties puts boogie-woogie back at least half a century and shows a slightly Spanish influence as well. "King Porter Stomp," a piano solo, is astounding as an anticipation of the present-day orchestrations and instrumental effects; this piece is often played by Benny Goodman's Orchestra and other hot groups. Mamie's Blues (vocal), Original Rags; Michigan Water Blues (vocal), The Naked Dance; Buddy Bolden's Blues (vocal), The Crave; Winin' Boy Blues (vocal), Mister Joe; Don't You Leave Me Here (vocal), King Porter Stomp.

Album G-11 (5-10") \$5.50  
 "a historical document which reflects a period and locale that gave birth to jazz."—N. Y. Times. "Jelly Roll at the top of his form and the recording is superb."—Bridgeport Herald. "Almost every type of jazz is represented."—Downbeat. "Morton knows all about the beginning of jazz."—N. Y. Journal American.

### BAND RECORDS

**DIXIELAND STYLE**

In addition to the New Orleans Memories Album, Jelly Roll Morton has made a group of splendid New Orleans - Dixieland style band records using a really great group of famous New Orleans Jazzmen. Here are the men—every one a top-notch:

Jelly Roll Morton, piano—Henry "Red" Allen, trumpet—Albert Nicholas, clarinet—Eddie Williams, sax—Wellman Braud, bass—Zutty Singleton, drums—Joe Britton, trombone—Claude Jones, trombone.

Sweet Substitute (vocal)  
 Panama 1703—10" 75c  
 Good Old New York (vocal)  
 Big Lip Blues 1704—10" 75c  
 Get The Bucket (vocal)

Why (vocal)	1706—10" 75c
Shake It (vocal)	
If You Knew (vocal)	1707—10" 75c
Mama's Got A Baby (vocal)	1710—10" 75c
My Home Is a Southern Town	
Swinging The Elks	1711—10" 75c

Willie "The Lion" Smith, famous swing pianist, has added two band records to our catalogue featuring swell guitar by Bernard Addison, formerly with the Mills Brothers, and trumpet solos by Sidney de Paris as well as sweet piano solos by the "Lion."

Peace On You	
Noodlin'	1712—10" 75c
Wont'cha Do It To Me	
Rushin'	1713—10" 75c

**NEW GENERAL RECORDS**

for APRIL

Division of CONSOLIDATED RECORDS, Inc.  
 1600 Broadway, New York City

General Records betalte aldrig JRM det almindelige fee for indspilning af General-pladerne, og man betalte heller ikke for arbejdet med kompositionerne og arrangementerne. For at fuldstændiggøre billedet snød man ham tillige for royalties i forbindelse med pladesalget.

# HAVE YOU HEARD?

this "Sportin' House" album in New Orleans piano styles

## Jelly Roll Morton's New Orleans Memories

- |   |  |
|---|--|
| 4001 Mamie's Blues (vocal)<br>Original Rags               | 4003 Buddy Bolden's Blues (vocal)<br>The Crave |
| 4002 Michigan Water Blues (vocal)<br>The Naked Dance      | 4004 Winin' Boy Blues (vocal)<br>Mister Joe    |
| 4005 Don't You Leave Me Here (vocal)<br>King Porter Stomp |  |

Commentary on New Orleans music (16 page booklet) by  
Charles Edward Smith, co-editor of "JAZZMEN"

Album No. G-11  
Price \$5.50



*"So that's Jelly-Roll's 'Naked Dance'?  
Madam, you have sold me an album!"*



35¢

# BLUEBIRD

*Made by RCA Victor*

**OLD FAMILIAR TUNES  
and RACE RECORDS**

APRIL 1940

Leading Artists . . . Finer Recordings . . . Better Material

RCA VICTOR DIVISION, RCA MANUFACTURING COMPANY, INC., CAMDEN, N. J.

## NEW RACE RECORDS

### LONNIE JOHNSON

(Blues singer with guitar  
and piano)

B-8363 Why Women Go Wrong  
She's Only a Woman



### JELLY-ROLL MORTON'S RED HOT PEPPERS

B-8372 Steamboat Stomp—F. T.  
Smoke-House Blues—F. T.

### TOMMY McCLENNAN

(Singing with guitar)

B-8373 Whiskey Head Woman  
Bottle It Up and Go

### WASHBOARD SAM and his Washboard Band

(Blues singer with washboard band)

B-8377 We Gonna Do Some Rug Cuttin'—F. T.  
Beauty Spot—F. T.



### WALTER DAVIS

(Blues singer with piano)

B-8367 Down and Out  
Doctor Blues

### BOOKER T. WASHINGTON

(Blues singer with piano)

B-8378 Good Time Woman  
Cotton Club Blues

## Jelly



Otto Hess

FERDINAND MORTON  
*His father got the wrong idea.*

Barrel-house music is the sort of piano music you hear coming softly through the flaking shutters of the questionable little frame houses on the streets down by the railroad station in Charleston, Memphis, Birmingham, Mobile. Still preserved here & there in the squalid social amber of the deep South, it is a fusion of ragtime and blues that flowered in the 20th Century's first decade. And it is important as a U. S. folk-music form because it almost died giving birth to jazz. It got its name from the place where it was (and occasionally still is) played.

Last week in Manhattan Charles Edward Smith, historian (*Jazzmen*) and friend of America's native rhythms, produced through new General Records Co. an album of barrel-house tunes played by the greatest surviving barrel-houser—54-year-old Ferdinand ("Jelly Roll") Morton. The album's title is *Jelly Roll Morton's New Orleans Memories*, and both musically and otherwise Jelly has much of interest to remember.

Son of a New Orleans Negro liquor dealer, Jelly started playing guitar and singing spirituals at funerals, then switched to the piano when he heard a male pianist at the French Opera House. Until then he had assumed that the piano was a woman's instrument. He took some lessons at a Catholic school, but considers

his real mentor an eight-fingered virtuoso named Mamie Desdume, "good-natured, a fine dresser, and extremely popular with the sporting crowd." Mamie played the first blues Jelly ever heard, and she is gratefully recalled in the album by *Mamie's Blues*.

When Jelly was 16 or thereabouts, his father, who had been under the impression that Jelly was working nights in a cooperage plant, learned that Jelly was in fact providing entertainment for various dives in the restricted Storyville part of town. There was no place else for Jelly to play his kind of music, so Jelly left home.

From then on Jelly rose steadily to fame in his chosen profession, performing at places like Aunt Lucy's, Gypsy Schaefer's and the Frenchman's. Waxing prosperous, he adorned his massive smile with a set of gold teeth, studded one of them with a diamond. In such lurid surroundings, Jelly and other locally celebrated colored musicians like King Oliver and Louis Armstrong were unconsciously shaping a folk music whose syncopated four-four time would later make the whole world dance and sing differently. In rediscovering and re-recording Jelly's simple and persuasive music, Charles Smith has done for the jazz cult something pretty close to what Lord Elgin did for antiquarians.

TIME, March 11, 1940

Der er næsten flere fejl og korrekte iagttagelser.

Radio broadcast NBC "The Chamber Music Of Lower Basin Street" (også kendt som Dr. Henry Levine's Barefoot Dixieland Philharmonic), den 14. juli 1940, hvor JRM medvirker som gæst sammen med studie-orkestret Henry "Hot Lips" Levine, tpt. Jack Epstein, trb. Alfred "Alfie" Evans, alt. Rudolph Adler, ten. Tony Colucca/Calucci, gtr. Harry Patent, sbs. Nat Levine, dms.

Indspillede titler: "Winin' Boy Blues" og "King Porter Stomp" - sidstnævnte kun JRM/Nat Levine.



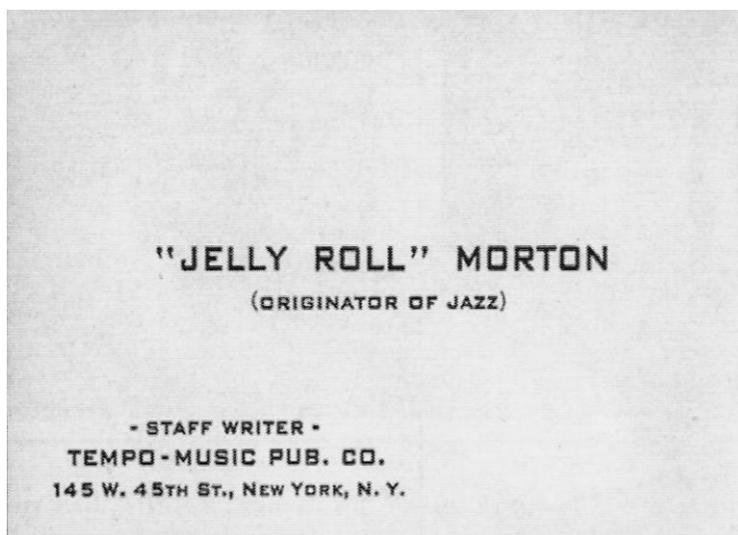
Henry Levine



Shore & Feather



Denne udsendelse anses for at være de sidste lydoptagelser med JRM. Efter sigende ignorerede JRM alle 'time cues' og spillede så meget over tiden, at et planlagt blues indslag med Dinah Shore (voc) og Leonard Feather (pno) - som var assisterende programredaktør - måtte udgå! Dinah Shore fik chancen igen den 28. juli sammen med Sidney Bechet.



JRMs sidste privatadresse i New York, 209 West 131st Street (spidsbue indgangsparti), hvor han boede 1939-40 (billede 2014).



I november 1940 drog Morton til Los Angeles under påskud af at skulle tage sig af sine gudforældre - gudmoderen Laura Hunter var dog allerede død i februar 1940. Måske også for at bosætte sig i et mildere klima, der kunne tilgodese hans vakkende helbred. Og endelig har han måske tænkt, at når han tidligere havde haft et vist held med sine forehavender på vestkysten, hvorfor så ikke igen - på den anden side set havde han jo netop i 1939/40 haft flere pladesessions i NY? Så den mest indlysende årsag til 'klimaskiftet' har formentlig været, at JRM ville undslippe alle de organisationsmæssige hurdle, som både musikerforbund, foreninger, organisationer og tidligere samarbejdspartnere satte i vejen for ham (fordi han var så urimelig at forlange sin ret).

JRM kørte, i udmærkede vintervejr med storm, hagl og sne, på homerisk vis hele vejen tværs over USA i sin Lincoln med sin Cadillac på slæb. Det lykkedes ham at nå frem, dog mærket af sygdommen. Kort efter skiftede Californiens vejrtilstand til det usædvanligt værre, hvorfor klimaforandringen ikke havde afhjælpende effekt. JRMs dårlige helbred krævede et utal af lægekonsultationer og sygelejer og han var ude af stand til at arbejde.

Havde adviseret en af sine gamle venner Reb Spikes (fra de tidlige år i Californien - de var dog ikke helt på linie, da de skiltes i 1922) om muligheden for et fornyet samarbejde; hvad det skulle bestå i, vides ikke, men i 1942 åbnede Reb Spikes et Arts Center "Music City" med levende musik - og det bestod frem til ca. 1945/46. Her introducerede Norman Granz' sine første jam session koncerter, der førte frem til Jazz at the Philharmonic-idéen.

JRM blev genforenet med Anita Gonzales (Johnson/Ford/Morton - der blev anledning til at hun brugte alle sine "efternavne") og påbegyndte et andet orkesterprojekt, som han tilsyneladende havde overvejet gennem nogen tid.

Dette sidste fortæller Floyd Levin om: "During the Fall of 1940, Ed Garland, veteran bassist with Kid Ory's Creole Jazz Band, received a very interesting phone call. It was Jelly Roll Morton, in New York ... he was coming West ... while in the area, he wanted to rehearse a large New Orleans band for a recording session.

He asked Garland to locate the best possible players for the rehearsals. Since Morton indicated he was very ill and would probably not play the piano, Garland selected Buster Wilson, an apprentice of Morton's two decades before, to stand by. (Buster Wilson blev jazzinspireret, da Original Creole Orchestra besøgte Los Angeles c. 1912. Senere hørte han Jelly Roll Morton spille i Spikes-brødrenes Wayside Park Café i Watts. King Olivers Creole Jazz Band kom i 1921 også til Wayside Park Café, og da bandet havde brug for afløsere (medens Lil Hardin var rejst til Chicago), alternerede JRM og Buster Wilson. I det hele taget vejledte JRM den unge Wilson, og Morton forblev hans forbillede resten af livet. Reb Spikes huskede, at Oliver's band,

med Wilson på klaver, foretog nogle få indspilninger for Sunshine selskabet i Santa Monica - "... assumed the wax masters were among those that melted during shipment across the hot desert enroute to an eastern pressing plant."

Reb Spikes: "Jelly was likable but you couldn't win an argument with him. He'd just keep talkin' 'til he won. Jelly always said everybody was stealing his stuff. Don't care who they are, they are stealing it. Just before he died, him and I were getting ready to open af publishing house. We went out and talked to BMI, and they wanted us to come over with them, but we're both ASCAP and we told them we could not do it. So we were to open our own publishing house and, doggone, about three weeks after that, Jelly died."

By the time he arrived, the band was ready. It included: Mutt Carey, (Jake Porter), and Pee Wee Brice, trumpets. Kid Ory and Jug Everly, trombones. Theodore Bonner, Robert Garner, (Marshall Royal), (Paul Howard), and Alfonso George, saxes. Atwell Rose, violin. Buster Wilson, piano. Bud Scott, guitar. Ed Garland, bass. (Red Callender, tuba). Minor Hall, drums - JRM to conduct.

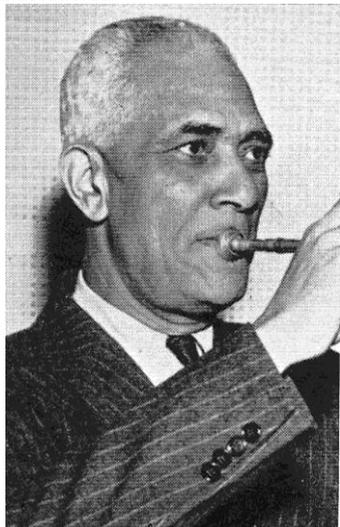
... the orchestra rehearsed for several weeks at the Elks Hall on Central Avenue. Morton had written many new numbers for the record date he claimed was scheduled. Garland: "Those arrangements were very interesting. Jelly was aware that some of his tunes were being successfully played by the swing bands ... parts were written for four trumpets and five saxophones, but he revised the arrangements to fit the smaller band put together for him." Morton's health deteriorated rapidly and he was hospitalized in the spring of 1941. Garland continued rehearsing the band for Morton until Jelly's death. Unfortunately, Jelly's final recording session never took place."

Norman "Norm" Leland Bolden: "Me and Jake Porter rehearsed with Jelly Roll Morton, might have been late 1940. He was through winning by then. That's the most sophisticated man I ever met in my life. Jelly Roll Morton didn't open his mouth unless he said the word "I" .... "I am the great Roll. I am still the master," he used to say. He never spoke unless he spoke of himself. At all times. You wouldn't count, only "me"! He was trying to get something going again. He still had a little name. That was here in Los Angeles. We used to rehearse at the Elks Hall, in the ballroom. He was a ragtime player. Scott Joplin style. In his day, he was king, sure. Still had the diamond in his tooth. He was kinda tall, wasn't a bad looking feller. I imagine in his younger days, he was a pretty nice-looking guy.

Jake Porter put that band together for Jelly Roll. I don't remember Ed Garland being the organizer, although he played bass. It was Jake Porter, Hugh Bell, and I, trumpets. I don't remember the rest. The music was all Jelly's. I remember "Jelly Roll Stomp", nothing else. We never worked, only rehearsed."

Det var Buster Wilson, der opbevarede JRMs partiturer/udskrevne stemmer - ulykkeligvis fik Wilson ikke overdraget materialet til andre, inden han selv døde, og hans enke ville ikke efterfølgende udlevere noget. En dag var hun flyttet, og dermed forsvandt også de uvurderlige arrangementer - og beviserne på JRMs sidste forsøg på at rejse sig indenfor contemporary popular music.

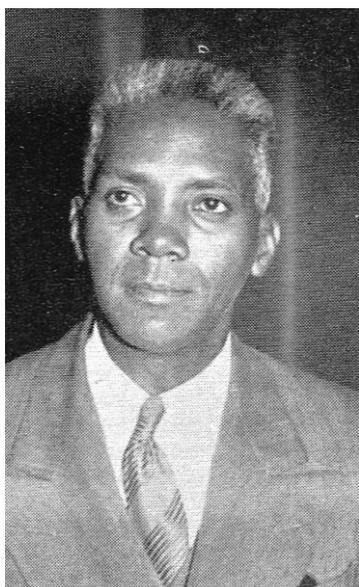
Den af Garland samlede gruppe rummede - som det ses - delvis nogle gamle New Orleans veteraner og tidligere orkesterkolleger, og delvis et antal medlemmer, som var stort set ukendte. Desværre blev projektet aldrig ført ud i livet med et for eftertiden bevaret resultat. Morton måtte fortsat søge hospitalshjælp og var tiltagende syg og uarbejdsdygtig, medens Garland styrede bestræbelserne på at holde band'et sammen og at få musikken indstuderet.



Thomas "Mutt" Carey



Edward "Kid" Ory



Albert W. "Buster" Wilson

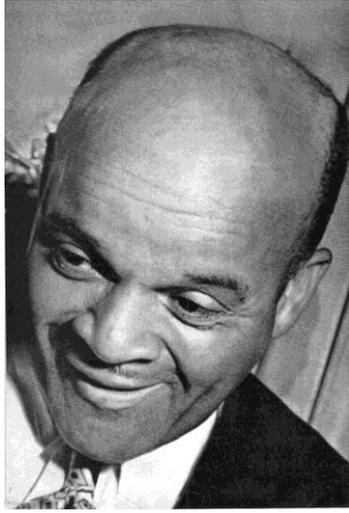


Arthur "Bud" Scott

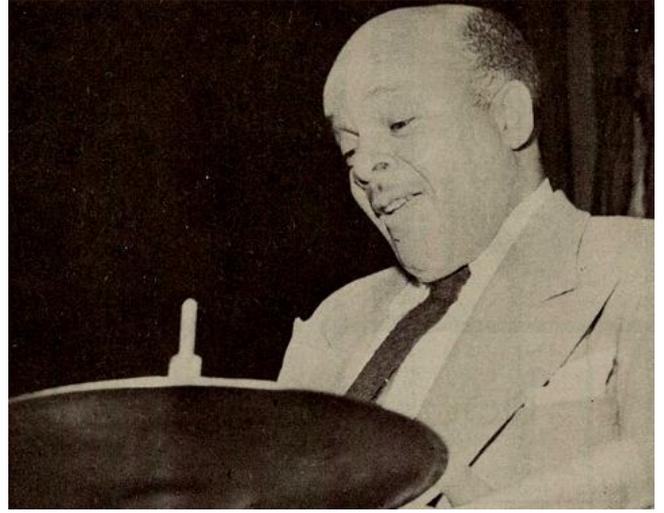




Edward Bertram "Montudi" Garland



Minor "Ram" Hall



Man kan egentlig sige, at det var JRM's Bluebird-indspilninger i 1939 i New York, der banede vejen for revival-interessen, ligesom hans "New Orleans Memories" piano soli vakte opmærksomhed. Og mærkværdigvis var det 'grundstammen' i hans allersidste orkester bestræbelser i Los Angeles, der kom til at udgøre den septet, som Kid Ory senere etablerede i forbindelse med sit egentlige come back (hvor man begyndte med radioudsendelser for Orson Welles i 1944). Ory var i virkeligheden fascineret af Basie, Goodman og Bob Crosby og ville til at begynde med etablere et swing big band - men da han mærkede nyhedens interesse for den ældre jazz stil, valgte han den lille gruppe. Morton var således, helt uvidende, med sine aktiviteter den måske vigtigste faktor i den pludselige og enorme revival-interesse, der for alvor tog fart omkring 1941, og hurtigt bredte sig - og som ligeledes var i gang i New Orleans med Bill Russells indspilningsaktiviteter på plademærket American Music. Bill Russell var netop en af JRM's allerstørste beundrere - men ulykkeligvis nåede Morton ikke selv at få del i den fornyede interesse for jazzens oprindelige kilder og foregangsmænd.





JRMs rytmegruppe Ed Garland, Buster Wilson, Ram Hall og Bud Scott - der senere blev Kid Orys.

1941

*THE OFFICIAL CENTRAL AVENUE  
1942-1943 NEGRO DIRECTORY*

Politician  
 Musician  
 Musician  
 Performer/MC/Singer  
 Musician  
 Vocalist/Choir Director  
 Musician  
 Dancer/Chorine  
 Businessman  
 Publisher  
 Actor/Businessman  
 Businessman  
 Musician  
 Dancer/Actress  
 Actress  
 Musician

Names of Note

Augustus Hawkins F., 220 E. 46th Street - CE 29820  
 Eddie Beal, 2707 S. St. Andrews - RE 7457  
 Louis Beal, 838 E., 31st - CE 25867  
 Gladys Bentley, 654 E. 42nd Pl. - CE 21627  
 Celle Burke, 5545 Duarte St. - KI 0924  
 George "Red" Callender, 1226 E. 20th St. - RI 4405  
 Art Tatum, 936 E. 24th Street - RI 5763  
 James Tolbert, 3111 Stanford Avenue  
 "Mutt" Carey, 3766 Cimarron Avenue - PA 5306  
 Sonny Clay, 677 E. 50th Street  
 Bennie Powell, 1211 E. 43rd - AD 8093  
 Eric Dolphy, 1593 W. 36th Street - RO 0868  
 Alton Redd, 1553 E. 33rd Street - CE 29905  
 Dexter Gordon, 904 E. 43rd Street  
 Jester Hairston, 4432 Stanford - AD 5029  
 Hampton Hawes, 1228 W. 35th Street - RE 3842  
 Patsy Hunter, 1406 E. 92nd Street - JE 7912  
 Celes King, 1046 E. 42nd  
 Lucius Lomax, 1811 W. 36th Place - AD 4201  
 Alex Lovejoy, 631 E. 52nd Place - AD 12294  
 Elihu "Black Dot" McGee, 283 3/4 E. 51st  
 Isaac "Satchel" McVea, 1221 E. 334rd - AD 7968  
 Frances Nealy, 1261 E. 47th - CE 25909  
 Lillian Randolph, 1620 W. 36th - RO 3729  
 "Jelly Roll" Morton, 1008 W. 32nd Street (died in 1941)

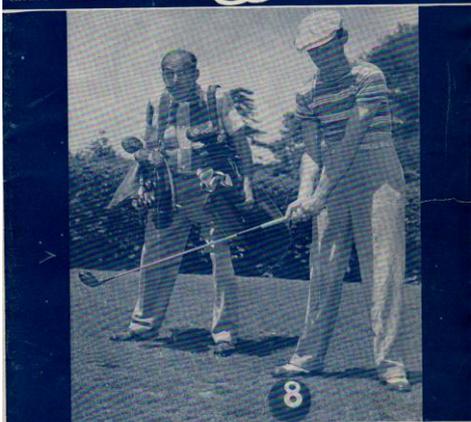
Tidsskriftet Downbeat / Charlie Emge skriver 1. april 1941 om JRMs situation (delvis dårligt helbred, men især svigtende økonomi - personligt interview) og anfører hans alder til 56 år (andre skriver 54 år); en sådan oplysning må vel stamme fra JRM selv.

Efter tiltagende sygdom blev JRM imidlertid indlagt på Los Angeles County General Hospital den 28/30. juni 1941, hvor han døde den 10. juli.

'JELLY ROLL' MORTON PASSES ON For Story See Pages 1, 4 and 13

# DOWN BEAT

RADIO · BALLROOM · CAFE  SYMPHONY · THEATRE



Vol. 8, No. 15

15c

August 1, 1941

MUSIC NEWS from  COAST to COAST

## Ferdinand Morton

LOS ANGELES, July 11 (AP)—Ferdinand Morton, song composer, died yesterday. Mr. Morton, who came here from New York two months ago, was the author of "The Jelly Roll Blues," "Mama Mita," "The Wolverine Blues" and other tunes.

Mr. Morton, who was 54 years old, was the son of a New Orleans Negro liquor dealer. He started as a boy playing guitar and piano and singing spirituals at funerals and later appeared in night clubs throughout the South as a jazz pianist. His fame spread quickly and he was generally recognized as one of the leading Negro exponents of jazz music.

## DOWN BEAT

'Jelly Roll' Morton Dies

### Bradley Purges Reeds For Astor Opening



### Jelly Roll Rests His Case

NAMM Convention Convenes

What Will War Do To The Music Business?

For William's Son, Edward Dies

More Concerts This Fall, Says Goodman

What Will War Do To The Music Business?

For William's Son, Edward Dies

More Concerts This Fall, Says Goodman

# 'Jelly Roll' Rests His Case

by GEORGE HOEFER, JR.

"Man, I invented Jazz" said Jelly Roll Morton on "We, the People" back in 1939. Musicians and students of jazz chuckled as Jelly's boast came over a nation-wide hook up, yet when they stopped and thought of the tunes credited to Morton and the multitude of well known jazz musicians who developed under Morton's direction, they wondered but what the Dizzy Dean of music didn't have a substantial stake on his claim.

During the early 1900's Morton was "boss of the stomps" in the brothels on the Basin Street line of pleasure palaces down in New Orleans from whence jazz spread fanwise to the north. One of the first missionaries to go up the river to preach jazz with a piano was "Mr. Jelly Lord." To Kansas City, Chicago, the west coast and finally to Manhattan went Morton with his stomps, joys and blues. Just last summer in Harlem Jelly asked "Lips" Page what kind of a band he was rehearsing. When Page answered, "Kansas City Style," Jelly Roll shouted, "New Orleans Style! Chicago Style! Kansas City Style! It's all Jelly Roll Style!

As a composer Morton has credit for innumerable tunes some of which are evergreens still used in the books of every band interested in playing good jazz. Following is a partial list of Morton compositions:

*Wolverine Blues, King Porter Stomp, Milenberg Joys, Mr. Jelly Lord, Seattle Hunch, London Blues, Dead Man Blues, Red Hot Pepper, Big Foot Ham, Jelly Roll Blues, The Pearls, Grandpa's Spells, Shreveport Stomp, Black Bottom Stomp, Shoe Shiner's Drag and Pretty Lil.*

Others are *Steamboat Stomp, Boogaboo Blues, Tom Cat Blues, Kansas City Stomp, Georgia Swing, Sidewalk Blues, Deep Creek Blues, New Orleans Bump, Fickle Fay Creep, Mamamita, Blue Blood Blues, New Orleans Joys, Froggie Moore, Burnin' The Iceberg, and Jungle Blues.*

There are many more originals

in addition to the many arrangements Jelly made of classics, traditionals and popular tunes. Jelly stated if he had gotten what was due him for his tunes he would be (Modulate to Page 4)

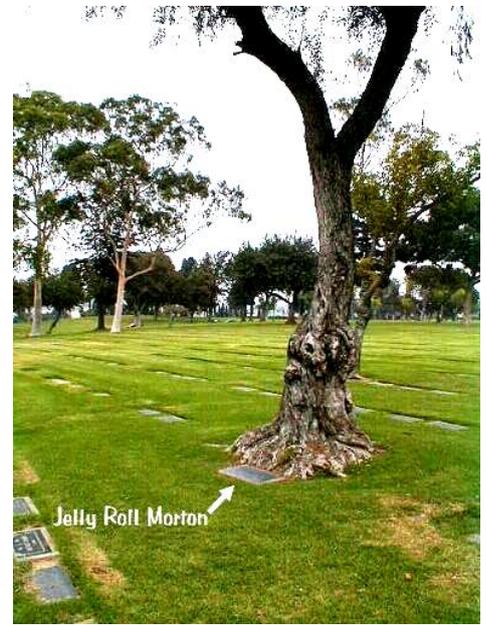
## Gray Gordon Suspended

New York — Bandleader Gray Gordon, member of 802 was automatically suspended from this local today for non payment of debts, claims which had been filed with the American Federation of Musicians were being pressed.

Secretary of 802 informed his bookers, Consolidated Radio Artists, that they were no longer to book Gordon on dates until he had fulfilled his obligations and was reinstated in the Local. This cancels his one night dates on which he is currently appearing.

Gordon was in Atlantic City when the suspension was invoked and he couldn't be reached, and his manager Art Pine was not available.





Begravet den 23. juli 1941 på Calvary Cemetery, Grave number 4, Lot 347, Section N, 4201 Whittier Boulevard, East Los Angeles.  
Blandt kistebærere Kid Ory, Mutt Carey og Ed Garland, der alle tre også var på vestkysten samtidig med Morton omkring 1920.  
Også Anita Gonzales, der døde den 24. april 1952, ligger begravet på denne kirkegård, dog ikke samme sted som JRM.

# Last Will and Testament

In the Name of God, Amen, I, Ferdinand Joseph Morton  
residing at 1008 E. 32nd St.

of Los Angeles State of California

of the age of fifty one years, and being of sound and disposing mind and memory and not acting under duress, menace, fraud, or undue influence of any person whatever, do make, publish and declare this my last WILL AND TESTAMENT in the manner following, that is to say:

First: I give and bequeath to my sisters, Arvide Colos  
and my share of the Royalties, and interest in the  
Temple Music Co., Washington D.C.

To my sister Frances Morton, now married,  
I give and bequeath the sum of one dollar (\$1.00).

Secondly: I hereby devise and bequeath all the rest  
and residue of my estate, whether real or personal  
property or mixed, to my beloved Anita  
Gonzales who has been my beloved comforter, companion  
and help-meat for many years, and whose tender  
care I sincerely appreciate. This shall include  
all Acapp royalties, and Southern Music Co., Melrose  
Music Company and all property of every kind  
personal and otherwise wherever located.

Lastly, I hereby nominate and appoint Hugh E. Macbeth

the executor of this my last Will and Testament to serve without bond  
and hereby revoke all former Wills by me made.

In Witness Whereof, I have hereunto set my hand and seal this 28th day  
of June, in the year of our Lord nineteen hundred and forty one

Ferdinand Joseph Morton (SEAL)

The foregoing instrument, consisting of one page including this one was  
at the date hereof, by the said Ferdinand Joseph Morton  
signed, and sealed and published as, and declared to us to be his last Will  
and Testament, in the presence of us, who, at his request and in his presence,  
and in the presence of each other, have subscribed our names as witnesses thereto.

Hugh E. Macbeth

Residing at 1558 W. 37th St. Los Angeles Calif

Stella Alberto Johnson

Residing at 2340 Harmon St.  
Los Angeles Calif.

Aug 13 1941

**STATE OF CALIFORNIA**  
**CERTIFICATION OF VITAL RECORD**

**STATE OF CALIFORNIA**  
**DEPARTMENT OF HEALTH SERVICES**

**M-635**

**41-0333 JB**

**41-042829**

1. FULL NAME **FERDINAND MORTON** 3341 DISTRICT NO. **1001** REGISTRAR'S NO. **9682**

2. PLACE OF DEATH: (A) COUNTY **Los Angeles**  
(B) CITY OR TOWN **Los Angeles**  
(C) NAME OF HOSPITAL OR INSTITUTION **Los Angeles County General Hospital**  
(D) LENGTH OF STAY: (SPECIFY WHETHER YEARS, MONTHS OR DAYS)  
IN HOSPITAL OR INSTITUTION **11 days**  
IN THIS COMMUNITY **4 yrs.** IN CALIFORNIA **4 yrs.**  
(E) IF FOREIGN BORN, HOW LONG IN THE U. S. A. **4 yrs.** YEARS

3. USUAL RESIDENCE OF DECEASED:  
(A) STATE **California**  
(B) COUNTY **Los Angeles**  
(C) CITY OR TOWN **Los Angeles**  
(D) STREET NO. **1008 E. 32nd St.**  
20. DATE OF DEATH: MONTH **July** DAY **10**  
YEAR **1941** HOUR **2** MINUTE **00 P M**

3. (E) IF VETERAN, NAME OF WAR **No** 3. (F) SOCIAL SECURITY NO. **None**  
4. SEX **Male** 5. COLOR OR RACE **Ethio.** 6. (A) SINGLE, MARRIED, WIDOWED OR DIVORCED **Married**  
6. (B) NAME OF HUSBAND OR WIFE **Anita Morton** 6. (C) AGE OF HUSBAND OR WIFE IF ALIVE **50** YEARS

21. MEDICAL CERTIFICATE  
I HEREBY CERTIFY, THAT I ATTENDED THE DECEASED FROM **6-29-1941** TO **7-10-1941** THAT I LAST SAW HIM **1m** ALIVE ON **7-10-1941** AND THAT DEATH OCCURRED ON THE DATE AND HOUR STATED ABOVE.  
22. CORONER'S CERTIFICATE  
I HEREBY CERTIFY, THAT I HELD AN AUTOPSY, INQUEST OR INVESTIGATION ON THE REMAINS OF THE DECEASED AND FIRM FROM SUCH ACTION THAT DECEASED CAME TO HIS DEATH ON THE DATE AND HOUR STATED ABOVE.

7. BIRTHDATE OF DECEASED **September 20 - 1889**  
8. AGE **51** YRS **9** MOS **20** DAYS IF LESS THAN ONE DAY OLD  
9. BIRTHPLACE **New Orleans Louisiana**

IMMEDIATE CAUSE OF DEATH **Cardiac Decomensation** DURATION **unknown**  
DUE TO **unknown**

10. USUAL OCCUPATION **Musician**  
11. INDUSTRY OR BUSINESS **Victrol Co.**  
12. NAME **Edward Morton**  
13. BIRTHPLACE **Unknown Louisiana**  
14. MAIDEN NAME **Louise Monette**  
15. BIRTHPLACE **Unknown Louisiana**  
16. (A) INFORMANT **Anita Morton**  
(B) ADDRESS **2340 Damon St.**

OTHER CONDITIONS (INCLUDE PREGNANCY WITHIN THREE MONTHS OF DEATH)  
MAJOR FINDINGS OF OPERATIONS  
DATE OF OPERATION  
OF AUTOPSY **none** PHYSICIAN UNDERLINE THE CAUSE TO WHICH DEATH SHOULD BE CHARGED STATISTICALLY

17. (A) PLACE OF BURIAL **Bureau** (B) DATE **7/16/41**  
(C) PLACE **Cathedral Cemetery**  
18. (A) EMBALMER'S SIGNATURE **Michael L. Rodrian** LICENSE **6930**  
(B) FUNERAL DIRECTOR **George Parish**  
ADDRESS **1400 Poplar St.**  
BY **Michael L. Rodrian**  
19. (A) DATE FILED **JUL 14 1941** (B) REGISTRAR SIGNATURE **George Parish**

23. IF DEATH WAS DUE TO EXTERNAL CAUSES, FILL IN THE FOLLOWING:  
(A) ACCIDENT, SUICIDE, OR HOMICIDE (B) DATE OF INJURY  
(C) WHERE DID INJURY OCCUR? CITY OR TOWN COUNTY STATE  
(D) DID INJURY OCCUR IN OR ABOUT HOME, ON FARM, IN INDUSTRIAL PLACE, OR IN PUBLIC PLACE? SPECIFY NAME OF PLACE WHERE AT WORK  
(E) MEANS OF INJURY  
24. CORONER'S PHYSICIAN'S SIGNATURE **Donald Selber** ADDRESS **1200 No. State St.** DATE **7-10-41**

STATE OF CALIFORNIA  
DEPARTMENT OF PUBLIC HEALTH

**CERTIFICATE OF DEATH**

U. S. DEPT. OF COMMERCE  
BUREAU OF THE CENSUS

757941

This is to certify that this document is a true copy of the official record filed with the Office of Vital Records.

*Michael L. Rodrian*  
MICHAEL L. RODRIAN  
STATE REGISTRAR OF VITAL RECORDS

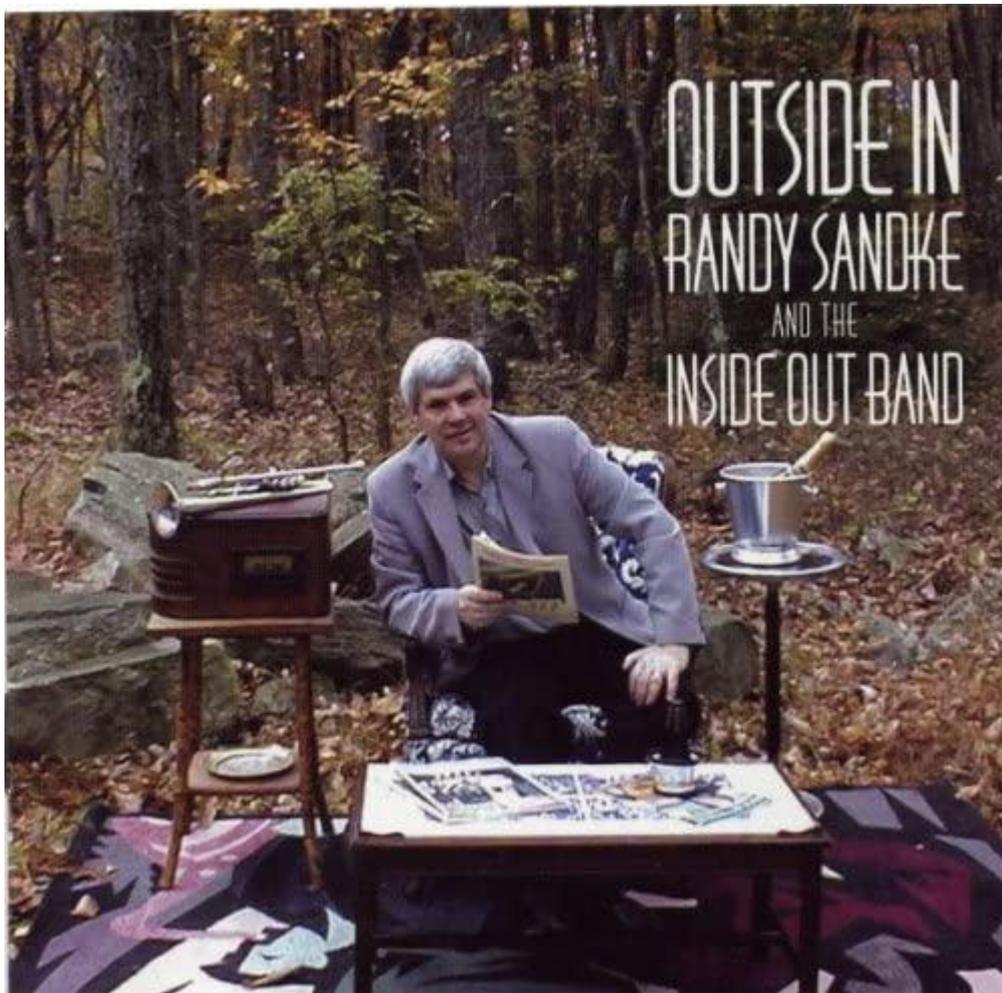
DATE ISSUED

99 SEP 27 AM 6:31

This copy not valid unless prepared on engraved border displaying seal and signature of Registrar.



ANY ALTERATION OR ERASURE VOIDS THIS CERTIFICATE



Denne CD indeholder en optagelse af JRMs komposition "Gan Jam" (et af de arrangementer, der forsvandt, medens de var i Buster Wilsons enkes varetægt), som skrevet og arrangeret af Morton. Et værk, der har en hvis symfoni-form, og tillige minder om Ellingtons suite-indspilninger. [https://www.youtube.com/watch?v=SLu-C81XJRU&list=RDSLu-C81XJRU&start\\_radio=1](https://www.youtube.com/watch?v=SLu-C81XJRU&list=RDSLu-C81XJRU&start_radio=1)